

THE RECORDINGS OF Arthur J. Pugliese

An Annotated Tentative Personnelo – Discography

Written by JSLas2

ARTHUR J. PUGLIESE

Bass saxophonist Arthur J. Pugliese (June 8 of 1902 – May 22 of 1956) seems to have had a short but lively recording career that comprised 5 recording sessions with the California Ramblers (including 2 sessions with it's small subset (the 1st one as the Goofus Five & the 2nd one as the University Six)) & 3 newly discovered sessions with the Original Indiana Five made during May of 1927. According to page 132 of Ate van Delden's biography "Adrian Rollini: The Life And Music Of A Jazz Rambler", he was one of 2 replacements that Ed Kirkeby had when Adrian Rollini himself was unavailable for a particular session. [The other was of course, Spencer Clark.]

This personnelo-discography is the first one I write about a white jazz musician from the 20s, and in addition to mentioning what Pugliese does, the other musicians and vocalists are mentioned too. However, only a portion of the Kirkeby ledgers was published by both Rust's JRR, ADBD, Johnson & Shirley's ADBORAF and the Mainspring Press blog.

Most of Pugliese's recordings had been reissued, making them readily available, although with the exception of the 2 Original Indiana Five compilations (on which he was listed as unknown), these list the bass saxophonist as Adrian Rollini.

The Edison session by the California Ramblers as the Golden Gate Orchestra was held on its New York recording studio located at the top floor of this building, the Knickerbocker Building, which was between the 5th Avenue & the 16th Street in Manhattan (address 75-79 Fifth Avenue). The Goofus Five session was held at Okeh's recording studios located at the 25th West 45th St., Manhattan. The California Ramblers session was held at Columbia's recording studio located at New York's 55 5th Avenue. The Grey Gull session by the California Ramblers as the Little Pilgrims Orchestra was held at its recording studio located at the 20 East 42nd Street. The 2 Original Indiana Five sessions for the Plaza group was likely held at it's recording studio located at the Sixteenth Street from New York. The University Six session & the 2nd Original Indiana Five session for Columbia's budget label Harmony was held at Columbia's recording studios located at the top floors of the Gotham National Bank Building (1819 Broadway, New York, NY 10023) in Broadway.

I have attempted to identify some of those musicians in this work having in mind the considerations above, to which you can add aural listening to the 7 sessions covered here.

Honestly, I hope that it hasn't been in vain, but in any case, other suggestions, ammendments & corrections are kindly welcome.

PUGLIESE, ARTHUR J.

STYLE

In his early recordings with the California Ramblers, he started playing the bass part of every arrangement as written, and slowly began to earn some of Adrian Rollini's impulse that by the time he recorded with the Original Indiana Five.

TONE

His tone is strong, although it includes the use of a slap tongue.

VIBRATO

Strong but small & short.

TIME

Urgently driving & swinging by the time he recorded with the Original Indiana Five.

PHRASING

Pugliese's phrasing during his whole recording career gets slowly a bit closer to Rollini's style.

001 GOOFUS FIVE

New York,

July 15, 1926

LeRoy "Roy" Johnston – tpt; George Troup – tbn; Bobby Davis, alt, sop (2); Jack Russin – p; Tommy Fellini – bjo; Arthur J. Pugliese - bsx; Herb Weil – d; Ernest Hare – voc (1); Bob Haring - arr.

74226-B	Mary Lou	Okeh 40661	Timeless CBC 1-017
74227-B	<u>Some</u> one Is Losin' Susan	Okeh 40661	Timeless CBC 1-017

This session by the small subset of the California Ramblers as the Goofus Five was certainly Arthur J. Pugliese's recording debut, and although he doesn't solo in this session, he provides a solid bass, yet with the slap tongue.

As stated before, only a portion of Ed Kirkeby's diaries has been published by Record Research, Rust's JRR & ADBD, Johnson-Shirley's ADBORAF & the Mainspring Press blog among other sources, but until the rest of Kirkeby's diaries get published, we'll resort to aural listening based also in page 132 of Ate van Delden's biography "Adrian Rollini: The Life And Music Of A Jazz Rambler".

The 2 titles of this session are great to hear.

For example, "Mary Lou" was written by pianist & composer J. Russel Robinson (who recorded with Al Bernard & the Original Dixieland Jazz Band (the latter as replacement for Henry Ragas), drummer & bandleader Abe Lyman & songwriter George Wagnner. Since the California Ramblers (and it's small group (with several names such as the above-mentioned Goofus Five, the Little Ramblers, the University Six & the Five Birmingham Babies)) used doctored up stock arrangements, it's worth of mention that they use the tune's stock arrangement by Bob Haring, which was also recorded by Abe Lyman's Orchestra for Brunswick, Joseph M. Knecht's B. F. Goodrich Silvertown Cord Orchestra for Victor, Lou Gold for the Plaza group (later known as the ARC), Jules Herbuveaux's Palmer House Victorians for Vocalion, Stan Greening for British Imperial Junior (with the excellent Maurice Elwin providing the vocal refrain. Check out Alexandros Kozak's excellent website about Maurice Elwin himself coupled with a discography) & Sam Lanin as the Broadway Bell-Hops for Columbia's budget label Harmony.

Ernest Hare provides the vocal refrain in this version (and he does the same in the above-mentioned Sam Lanin recording for Columbia's budget label Harmony) with great taste, and belts out the lyrics with aplomb.

This recording has also great solo work by Bobby Davis's alto sax in the 1st chorus & clarinet in the 4th and last chorus's first 16 bars, George Troup's trombone and LeRoy "Roy" Johnston's trumpet riding out the entire ensemble for the 4th & last chorus's last 14 bars prior to reaching the stock arrangement's altered coda.

George W. Meyer, Paul Ash & Roy Turk wrote the session's 2nd title, which was "Someone Is Losin' Susan", and it was recorded among others by Sam Lanin's Orchestra as the Broadway Bell-Hops for Columbia's budget label Harmony, Harry Reser's Syncopators for Columbia, Phil Spitalny's Orchestra for Victor, Jules Herbuveaux's Palmer House Victorians for Vocalion, Ben Bernie's Hotel Roosevelt Orchestra for Brunswick & the Ponce Sisters for Edison.

The small California Ramblers subset manages to take it very well by using the tune's doctored up stock arrangement by Bob Haring, and it features great hot solo work by LeRoy "Roy" Johnston's straight-muted trumpet in the 2nd chorus, Bobby Davis's soprano sax using his inimitable steel guitar effect with great taste in the 3rd chorus and Jack Russin's great piano solo in the 4th and last chorus's first 16 bars. Despite what Rust's JRR & Johnson-Shirley's ADBORAF say, George Troup is the trombonist for this session, and since he was alongside Johnston, Davis, Russin, Fellini & Weil in the California Ramblers's session for Edison as the Golden Gate Orchestra in the same date, it's more than reasonable to say it's indeed him.

And there's no additional reed in this session, as usual.

Nice start for Pugliese's short but lively recording career on which we'll see him progress slowly but surely to his best self, so stay in your seat (or whatever you're sitting in) and enjoy the ride.

PS: To hear these 2 recordings, checkout Emrah Erken's transfers on his AtticusJazz Youtube channel in addition to the compilation "The Goofus Five: 1926-1927" (Timeless CBC 1-017).

NOTE:

-Rust's JRR (6th edition): Roy Johnston, t – Abe Lincoln, tb – Bobby Davis, cl, as, ss – Sam Ruby, ts – Adrian Rollini, bsx, gfs – Jack Russin, p – Tommy Felline, p – Herb Weil, d – Ernest Hare, v.

-Johnson-Shirley's ADBORAF: Chelsea Quealey, t – Abe Lincoln, tb – Bobby Davis, cl, as, ss – Sam Ruby, ts – Adrian Rollini, bsx, gfs – Irving Brodsky, p – Tommy Feline, ph – Herb Weil, d – Ernest Hare, v.

002 CALIFORNIA RAMBLERS

New York,

July 20, 1926

LeRoy "Roy" Johnston, Frank Cush - tpt; George Troup - tbn;
Bobby Davis - clt (1), alt, sop (2); unknown - clt (1), alt; Sam Ruby - clt (1), ten;
Jack Russin - p; Tommy Fellini - bjo; Arthur J. Pugliese - bsx; Herb Weil - d.

W142462-3	<u>She Belongs To Me</u>	Columbia 740-D	Timeless CBC 1-053
W142463-1	<u>Me Too</u>	Columbia 740-D	Timeless CBC 1-053

Arthur J. Pugliese's 2nd session is with the full lineup of the California Ramblers, which has the above personnel for the first session plus Frank Cush (a California Ramblers veteran since early 1922) & probably Sam Ruby on tenor sax. [Until the rest of Ed Kirkeby's diaries get published]

The 1st title composed by Andy Razaf, Paul Denniker & Howard E. Johnson (recorded among others by Ted Weems for Victor, Harold Stern for Edison (on which I suspect Mike Mosiello is strongly the hot trumpet soloist), Joe Candullo for Columbia's budget label Harmony, Fred Rich's Orchestra as the Gotham Nightingales for Okeh (the 1st session as the Gotham Nightingales was by alto saxophonist Nathan Glantz's Orchestra), Rosa Henderson for Vocalion (with the great Edwin Swayzee's trumpet), Harry Reser as the Clevelanders for Brunswick, Jack Denny as the Frivolity Club Orchestra for Vocalion & many more), and the California Ramblers do a great job with Pugliese driving the rhythm section, even with his slap tongue.

In this recording that uses the publisher's stock arrangement, we have a lot of highlights including the hot solo work by George Troup's trombone & Bobby Davis's alto sax in the 1st chorus, LeRoy "Roy" Johnston's trumpet in the 2nd chorus after the verse and the clarinet trio soli present in the 3rd chorus. The 4th & last chorus has a distinctive organ effect like by the ensemble present in its first 16 bars, which are followed by Jack Russin's piano solo with cymbal work by Herb Weil in the bridge before the rideout ensemble led by Johnston.

Al Sherman (among other things, the writer of tunes like "Save Your Sorrow For Tomorrow" and the father of Richard & Robert Sherman), Charles Tobias & Harry Woods are responsible for writing "Me Too", the session's 2nd title, which was recorded among others by Paul Whiteman for Victor, Joe Candullo for Columbia's budget label Harmony, Sam Lanin for the Plaza group (later known as ARC), Harry Reser for Vocalion (as Monarch Orchestra) & Cameo (with his Jazz Pilots/Six Jumping Jacks as the Seven Little Polar Bears), Ernie Golden for Brunswick, Jack Howard for British Duophone & Alfredo for British Edison Bell Winner.

The California Ramblers use an special arrangement in this occasion instead of the tune's stock arrangement by Arthur Lange, which has several highlights such as Bobby Davis's hot alto sax solo in the bridge of the 1st chorus, George Troup's hot trombone solo in the 2nd chorus, Bobby Davis's steel guitar mode soprano sax in the 3rd chorus & and a great ensemble soli passage in the 1st sixteen bars of the 4th & last chorus.

Another touchdown for the California Ramblers and also, Arthur J. Pugliese, who slowly keeps growing on.

NOTE:

-**Rust's ADBD & JRR (6th edition):** Frank Cush, Roy Johnston, t - George Troup, tb - Bobby Davis, cl, ss, as - Sam Ruby, ts - Adrian Rollini, bsx - Jack Russin, p - Tommy Fellini, bj - Herb Weil, d.

-**Johnson-Shirley's ADBORAF:** Frank Cush, Roy Johnston, t - George Troup, tb - Bobby Davis, cl, ss, as - Sam Ruby, ts - Fred Cusick, cl, ts - Pete Pumiglio, bsx - Jack Russin, p - Tommy Fellini, bj - Herb Weil, d.

003 CALIFORNIA RAMBLERS [as LITTLE PILGRIMS ORCHESTRA]

New York,

July 26, 1926

LeRoy "Roy" Johnston, Frank Cush – tpt; George Troup – tbn;		
Bobby Davis – alt, sop; Sam Ruby – ten, sop (2); Jack Russin - p;		
Tommy Fellini – bjo; Arthur J. Pugliese – bsx; Herb Weil – d; Arthur Fields – voc (3); Walter Paul (1), Frank Skinner (3) - arr.		
<u>2023-A</u>	The Girl Friend	Grey Gull 1372 not reissued
<u>2024-A</u>	When The Red Red Robin Comes Bob, Bob, Bobbin' Along	Grey Gull 1371 not reissued
<u>2025-B-C</u>	Hi Diddle Diddle	Grey Gull 1373 not reissued

When this session listed as the Little Pilgrims Orchestra first appeared on Rust's American Dance Bands Discography (Arlington House Publishers, 1975), it listed erroneously Red Nichols's bouncy cornet as the soloist with the rest of the personnel unknown. Johnson-Shirley's American Dance Bands On Record & Film (Rustbooks, 2010) complicated these matters when they listed this session on the Sam Lanin chapter. One thing they got it right was that Arthur Fields sings in the 3rd title which has yet to be heard.

When [Alan Sutton's Mainspring Press blog](#) inspected the Ed Kirkeby ledgers, this session was now revealed as another California Ramblers hidden session made for Grey Gull in their then recently inaugurated studio since April 24 of 1926 [they previously made its own recordings on 1919 and later used masters from the NYRL group from 1921 to 1923 & Emerson Record Laboratories (later Consolidated Recording Corporation) from late 1923 to mid April of 1926]. And the ledgers provide the personnel as shown here, although Arthur J. Pugliese is listed as Jimmy Pugliese.

The 1st title was written by Richard Rodgers & Lorenz Hart for their Broadway musical comedy "[The Girl Friend](#)", and it was recorded among others by George Olsen's Orchestra [as George Olsen and his Music] for Victor, Arnold Brilhar(d)'s Orchestra for Pathé, Louis Katzman's Orchestra as the Ambassadors for Vocalion and the piano duo of Victor Arden & Phil Ohman with their own Orchestra for Brunswick.

The California Ramblers tackle out the tune's stock arrangement by Walter Paul with great ease, as it can be shown on LeRoy "Roy" Johnston's trumpet solo in the 2nd chorus & Bobby Davis's soprano sax using that steel guitar-like tone in the 3rd chorus (in the F major key of the stock arrangement's special chorus) among some great moments to be found here.

The 2nd title was written by Harry Woods, and it was recorded among others by Paul Whiteman's Orchestra for Victor, Sam Lanin's Orchestra as the Arkansaw Travellers for Okeh, Ben Selvin's Orchestra for Brunswick, Lou Gold for Columbia's budget label Harmony & Hale Byers's Orchestra for Vocalion.

The California Ramblers previously recorded this version (using the publisher's doctored up stock arrangement) for Edison on July 15 of 1926, but a bit longer [LeRoy "Roy" Johnston's trumpet solo in the 2nd chorus, George Troup's improvised rendering of the 2nd verse & Bobby Davis's alto sax solo in the 4th chorus prior to the 5th & last ensemble chorus as well as the presence of Arthur Campbell's tuba instead of Pugliese] in comparison with this one they're tackling here. Nevertheless, LeRoy "Roy" Johnston's trumpet & Bobby Davis's alto sax share the 2nd chorus here with no extra charge, and much of the Edison arrangement is kept here, but electrically recorded with great effect.

This session is still interesting and great in any way, and Pugliese still keeps growing!

NOTE:

-**Rust's ADBD & JRR (6th edition):** Red Nichols, c – tb – 3 cl/ss – p – bj – bb – d – Arthur Fields, v.

-**Johnson-Shirley's ADBORAF:** Sam Lanin dir. Red Nichols, c; others probably as above [Hymie Farberman, t – Miff Mole, tb – Bobby Davis, Dick Johnson, cl, as – Lucien Smith, cl, ts – Frank Black, p – Roy Smeck or Harry Reser, bj – Joe Tarto, bb – Vic Berton, d] – Arthur Fields, v.

004 UNIVERSITY SIX	New York,	August 2, 1926
LeRoy "Roy" Johnston - tpt; George Troup - tbn; Bobby Davis, clt (1,3), alt; Jack Russin - p;		
Tommy Fellini - bjo; Arthur J. Pugliese - bsx; Herb Weil - d; J. Kenn Sisson (2) , Frank Skinner (3) - arr.		
142490-3 St. Louis Hop	Harmony 245-H	Retrieval Jazz RTR79047
142491-3 Oh! If I Only Had You	Harmony 230-H	Retrieval Jazz RTR79047
142492-2 I Ain't Got Nobody (And I Don't Want Nobody But You)	Harmony 230-H	Retrieval Jazz RTR79047

This 3rd session by Arthur J. Pugliese is with the same small California Ramblers subset whose personnel is the one from session 001, but for Columbia's budget label Harmony as the University Six. Despite what the discographies say, the trombonist is obviously George Troup and not Tommy Dorsey, who was freelancing at the time this recording was made.

Pugliese drives the group with his bass sax, and according to Ate van Delden's above-mentioned biography "Adrian Rollini: The Life And Music Of A Jazz Rambler", in the 2nd title, "he has the right attack, but plays in a slap-tongue style throughout". I think that Pugliese may have been using that slap-tongue style while he tries to read the doctored up stock arrangement's bass part.

J. Russel Robinson's "St. Louis Hop" is the 1st title of this session, and it features hot solo work by Bobby Davis's alto sax in the 1st chorus & clarinet in the 3rd chorus and LeRoy "Roy" Johnston's trumpet in the 2nd chorus among the highlights of this recording.

The 2nd title was written by Cliff Friend & Gus Kahn, and recorded among others by Ted Weems for Victor, Adrian Schubert for the Plaza group (later known as ARC) with vocal refrain by Irving Kaufman, Duke Yellman's Orchestra for Edison, Ben Selvin for Brunswick, Irving Kaufman as Confidential Charley for Columbia's budget label Harmony, Paul Ash for Columbia, etc.

The small California Ramblers drives through the tune's doctored up stock arrangement by J. Kenn Sisson, and it has several highlights such as for example, Bobby Davis's alto sax solo in the 2nd chorus, LeRoy "Roy" Johnston's trumpet solo in the 3rd chorus with George Troup's trombone romping in the entire bridge, an interlude of the tune's 1st notes in minor key before the band drives back to the last chorus for a full ensemble rideout with Pugliese taking even a walking bass line with great taste.

The 3rd and last title was written by Joe Young, Sam M. Lewis & Abel Baer, and it was recorded among others Ruth Etting for Columbia, Nathan Glantz for Gennett & Pathé Actuelle, Esther Walker for Brunswick, Art Kahn for Columbia, the Park Lane Orchestra directed by violinist Reuben "Ruby" Greenberg with Frank Munn for Brunswick, Cliff Edwards for Pathé Actuelle & Billy Mayerl for British Vocalion. The small California Ramblers subset does a superb job with the tune's doctored up stock arrangement by Frank Skinner in their recording, including highlights such as George Troup's trombone solo in the 1st chorus with Bobby Davis's clarinet in the bridge, LeRoy "Roy" Johnston's excellent trumpet work in the 3rd chorus with Jack Russin's piano in the bridge, Bobby Davis's alto sax solo in the 3rd chorus after the stock arrangement's doctored up modulation (dig out Herb Weil's cymbal work behind Davis in the bridge) before the band romps into a great ensemble rideout in the 4th & last chorus. And it's Bobby Davis's alto sax in lower register what is heard in that chorus's bridge as well. Nicely done!

NOTE:

-Rust's JRR (6th edition): Roy Johnston, t - Tommy Dorsey, tb - Bobby Davis, cl, ss, as - Sam Ruby, ts - Adrian Rollini, bsx, gfs, x - Irving Brodsky, p, a - Tommy Felline, bj - Stan King, d, k.

-Johnson-Shirley's ADBORAF: not listed.

005 CALIFORNIA RAMBLERS (AS GOLDEN GATE ORCHESTRA)

New York,

August 12, 1926

LeRoy "Roy" Johnston, Frank Cush - tpt; George Troup - tbn;
Bobby Davis - clt, alt, sop; *Sam Ruby* - clt, ten, sop;
Jack Russin - p; Tommy Fellini - bjo; Arthur J. Pugliese - bb; Herb Weil - d;

John(ny) Ryan - voc; [J. Kenn Sisson \(1\)](#), [Frank E. Barry \(2\)](#) - arr.

11165-A-B-C	How Many Times?	Edison 51822	not on LP/CD
11166-A-B-C	Adorable	Edison 51822	not on LP/CD

Frank Cush & probably Sam Ruby are added again to the personnel of the previous session much like session 002, and a great arrival comes from our good friend John(ny) Ryan, who not only made many vocal recordings both as solo & in duo with Arthur Hall, he did the same thing in many jazz & dance bands (yes, including recordings that feature him alongside Arthur Hall). Ryan sings in the 2 titles of the session with great enthusiasm, even if he just delivers the lyrics, but we should have in mind that jazz & popular music singing (that applies to blues, country music, etc.) is not just scat singing. To quote Lester Young: "You Gotta Know The Lyrics, Lady!".

As for the entire band, they get benefitted from Arthur J. Pugliese's bass sax, even if he doesn't take hot solos, which he'll do in the 2 Original Indiana Five sessions below.

Back to the session, the 2 titles have a great deal of charm.

Irving Berlin's "How Many Times?" (recorded among others by Fred Rich for Pathé Actuelle, etc.) opens the session, and with J. Kenn Sisson's doctored up stock arrangement of Berlin's tune, the band romps along flawlessly as you can hear it in LeRoy "Roy" Johnston's hot trumpet solo in the 2nd chorus, Bobby Davis's 16 bar hot alto sax solo in the 5th chorus with George Troup's trombone finishing it for him before the band heads back home in the last half chorus led by LeRoy "Roy" Johnston's trumpet towards the coda.

[Raymond Winburn & Tom Ford's "Adorable"](#) is the session's 2nd & last title, and the recording is superbly played, and the rideout ensemble by LeRoy "Roy" Johnston's trumpet in the last chorus's very last 16 bars towards the coda is one of the many highlights of this rendition.

In spite of Spencer Clark becoming more better as replacement for Rollini in the California Ramblers & its small group sides when he was unavailable, this last session by Pugliese in his short tenure with this group is nicely done.

PS: The transfers of take C of "How Many Times?" & take A of "Adorable" are by courtesy of James Phillips's Youtube channel whereas the transfer of either take A or B of "How Many Times?" is by courtesy of Enrico Borsetti's lindyhoppers Youtube channel.

NOTE:

-Rust's ADBD & JRR (6th edition): Frank Cush, Roy Johnston, t - George Troup, tb - Bobby Davis, cl, ss, as - Sam Ruby, ts - Adrian Rollini, bsx - Jack Russin, p - Tommy Felline, bj - Herb Weil, d - John Ryan, v.

-Johnson-Shirley's ADBORAF: Frank Cush, Roy Johnston, t - George Troup, tb - Bobby Davis, cl, ss, as - Sam Ruby, ts - Fred Cusick, cl, ts - Pete Pumiglio, bsx - Jack Russin, p - Tommy Felline, bj - Herb Weil, d - John Ryan, v.

-Wile's Edison Discography from 1926 to 1929: California Ramblers (as Golden Gate Orchestra)

006 ORIGINAL INDIANA FIVE

New York,

May, 1927

Tony Tortomas – tpt; Pete Pellizzi – tbn; Nick Vitalo - clt, alt (1,2); Unknown (?*Gus Fetterer*) – alt, ten (2); Harry Ford – p; Tony “Toots” Colucci – bjo; Arthur J. Pugliese – bsx; Tom(my) Morton – d, voc (1,2), ldr.
 7289-2-3 Some Of These Days Banner 6006 Jazz Oracle BDW-8034
 7290-2 Sugar Banner 6008 Jazz Oracle BDW-8034
 7291-1-2 Struttin’ Jerry Banner 6023 Jazz Oracle BDW-8034

When Michael May interviewed many relatives of the Original Indiana Five members, they told him that they didn't know who was the bass saxophonist in this & the next session, but research based in aural comparison between Pugliese's first 5 sessions with the California Ramblers & its small groups and this session with the Original Indiana Five as well as the next one based in research about Arthur J. Pugliese's life whose seeds were planted by Ate van Delden led me to think that Pugliese is the bass saxophonist on these sessions.

Talking about this session, here is where Pugliese begins to shine as soloist, and he does it in the 3rd & last title, where he shows that he's capable of holding in his own alongside Rollini, Clark, Jimmy Johnston, Keith Pittman, Dominick Cifarelli, Reg Pink, Arthur Lally & many more bass saxophonists of great caliber.

That Tom(my) Morton gave him the chance to work with his Original Indiana Five during May of 1927, allowing him to record with the Original Indiana Five in this and the next session seems to have brought him some happiness.

While there's no additional solos by Pugliese, he keeps the band flowing even better than in his stay with the California Ramblers.

Listen to Tom(my) Morton's soulful vocal refrains in the first 2 titles as well as his impressive cymbal work in the entire session, and you'll find him as one of the greatest jazz drummers & vocalists in the world.

All the other musicians leave nothing to desire, and in occasions, Tony Tortomas slips some great surprises. Nick Vitalo's clarinet & Pete Pellizzi's trombone are also tasteful.

Listen to Harry Ford's excellent piano solo on the 3rd title. It's pure gold!

NOTE:

-**Rust's JRR (6th edition):** Tom Morton, d, k, v, dir: Tony Tortomas, t - Pete Pellizzi, tb - Nick Vitalo, cl, as – Unknown, as, ts – Unknown, bsx - Harry Ford, p - Tony Colucci, bj (some sessions only).

-**Johnson-Shirley's ADBORAF:** Not listed.

-**Jazz Oracle BDW-8034 “Original Indiana 5, Volume 4”:** Tom Morton, d, v, k dir. Tony Tortomas, t - Pete Pellizzi, tb - Nick Vitalo, cl, as – Possibly Gus Fetterer, as – Unknown, bsx - Harry Ford, p – Tony Colucci, bjo, gtr.

007 ORIGINAL INDIANA FIVE

New York,

May 26, 1927

Tony Tortomas – tpt; Pete Pellizzi – tbn; Nick Vitalo - clt;
 Harry Ford – p; Arthur J. Pugliese – bsx; Tom(my) Morton – d, voc (3), ldr.
 144226-3 Play It, Red Harmony 432-H Frog DGF 23
 144227-3 Struttin’ Jerry Harmony 456-H Frog DGF 23
 1444228-3 One Sweet Letter From You Harmony 432-H Frog DGF 23

Excepting the omission of the unknown reedman (listed possibly as Gus Fetterer) & Tony “Toots” Colucci, the personnel remains as for session 005, and the results are still outstanding.

Arthur J. Pugliese's bass sax gets more solo time with his breaks in the trio strain of the 1st title as well as a greater solo in “Struttin’ Jerry” from session 005.

The whole session is charming, and it's worth of mention that the OI5 recording of “One Sweet Letter From You” is identical to [that of the Original Memphis Five for Pathé Actuelle](#), but with the addition of Pugliese, and also, another soulful vocal from Tom(my) Morton, who also shows his still impressive cymbal work in the whole session.

Talking about this last session by Pugliese with the Original Indiana Five, the instrumentation in some aspects foreshadows a bit Bix Beiderbecke's Gang sessions for Okeh from 1927 to 1928 that came several months later.

Harry Ford's solo in the 2nd title, although shorter, it still has a lot of nice musical fireworks thrown in.

And again, Tortomas, Pellizzi & Vitalo form an impressive frontline well anchored by Morton, Pugliese, Ford & Colucci.

A pity it's the last recording session from Arthur J. Pugliese, but it ends in a high note.

Arthur J. Pugliese died in Brooklyn, New York on May 22 of 1956, being survived by his wife Ethel Wehrman (whom he married on August 6 of 1927) and their son Arthur Pugliese Jr., but at least had a wonderful life after all.

NOTE:

-**Rust's (6th edition):** Tom Morton, d, k, v, dir: Tony Tortomas, t - Pete Pellizzi, tb - Nick Vitalo, cl, as – Unknown, bsx - Harry Ford, p - Tony Colucci, bj (some sessions only).

-**Johnson-Shirley's ADBORAF:** Not listed.

SOURCES:

1. Published sources:

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- Ate van Delden: Adrian Rollini: The Life And Music Of A Jazz Rambler. University Press of Mississippi, Missouri, 2019.

2. Websites:

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- Arthur J. Pugliese's tomb: <https://es.findagrave.com/memorial/174431787/arthur-j-pugliese>
- Arthur J. Pugliese's census from 1925: https://www.familysearch.org/ark:/61903/1:1:K9BX-MMJ?fbclid=IwAR0tdefqo5g8pJlhbPDfgE7fUOe_OSqKKwX-6qXciYHNKeRDs4736W_2A0g
- Mainspring Press blog "DISCOGRAPHY UPDATE • Personnel for Grey Gull's July 1926 "Little Pilgrims" Session (California Ramblers)": <http://web.archive.org/web/20160424071355/https://78records.wordpress.com/2015/09/11/discography-update-%E2%80%A2-personnel-for-grey-gulls-july-1926-little-pilgrims-session-california-ramblers/>

The transfers of any of the recordings covered here can be found on Youtube, archive.org & many more websites (even if it just the same take on a different medium (no grimriper versions allowed)).